

Musical score for page 4, measures 2429-2438. The score is written for a piano and features a complex arrangement of staves. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto' (Allegretto). The score includes various musical notations such as notes, rests, and dynamic markings. The piano part is particularly prominent, featuring a series of sixteenth-note runs in the right hand and a more rhythmic accompaniment in the left hand. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a standard four-part setting, with the Soprano and Alto parts often taking the melody. The score concludes with a final cadence in measure 2438.

Musical score for page 17, measures 2439-2448. The score continues the musical piece from page 4. It features a similar arrangement of staves for piano and voices. The key signature remains B-flat major. The tempo is still 'Allegretto'. The piano part continues with its characteristic sixteenth-note runs and rhythmic accompaniment. The vocal parts continue their melodic lines, with some parts featuring more complex rhythmic patterns. The score concludes with a final cadence in measure 2448.

più tranquillo.

espressivo

p *mp* *mf* *f*

accele.

più tranquillo.

p *mp* *f*

accele.

Tempo I.

f

ran-do.

ran-do.

ran-do.

Tempo I.

f *mf*

-vando-

f *p* *dim.* *p*

cantabile

p *cantabile*

p *cre*

Musical score for page 6, measures 1-4. The score is in 3/4 time with a key signature of one flat. It features vocal staves and piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand. The vocal parts enter in measure 2. Dynamics include *mf* and *f*.

Musical score for page 6, measures 5-8. The piano accompaniment continues with a steady bass line and a more active right hand. The vocal parts continue their melodic lines. Dynamics include *f*.

Musical score for page 6, measures 9-12. The piano accompaniment features a dense, rhythmic texture in the right hand. The vocal parts continue. Dynamics include *ff*.

Musical score for page 15, measures 1-4. The piano accompaniment continues with a steady bass line and a more active right hand. The vocal parts continue. Dynamics include *p*.

Musical score for page 15, measures 5-8. The piano accompaniment continues with a steady bass line and a more active right hand. The vocal parts continue. Dynamics include *f*.

Musical score for page 15, measures 9-12. The piano accompaniment features a dense, rhythmic texture in the right hand. The vocal parts continue. Dynamics include *ff*.

2429

2439

Musical score for page 2, measures 1-12. The score is in 3/4 time with a key signature of two flats. It features vocal staves and piano accompaniment. The piano part includes dynamic markings such as *f*, *p*, and *f espressivo*. The tempo/style marking *leggiere* appears in measure 11.

Musical score for page 13, measures 1-12. The score continues from page 2. It features vocal staves and piano accompaniment. The piano part includes dynamic markings such as *cantabile*, *pp*, and *mf*. The tempo/style marking *cantabile* appears in measure 1.

Musical score for page 12, measures 1-4. The score is in B-flat major, 4/4 time. It features a vocal line with a *cantabile* marking and a piano accompaniment. Dynamics include *pp*, *f*, and *mf*.

Musical score for page 12, measures 5-8. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *p*.

Musical score for page 12, measures 9-12. The vocal line resumes with a *cantabile* marking. The piano accompaniment features a complex, flowing pattern. Dynamics include *p*.

Musical score for page 9, measures 1-4. The score is in B-flat major, 4/4 time. It features a vocal line and a piano accompaniment. Dynamics include *p* and *pp*.

Musical score for page 9, measures 5-8. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *p*.

Musical score for page 9, measures 9-12. The vocal line resumes with a *cantabile* marking. The piano accompaniment features a complex, flowing pattern. Dynamics include *p*.

10

più tranquillo.

ff

*più tranquillo.
espressivo*

mf

3

1. *Tempo I.* 2.

mf accelerando

f

mf accelerando

f

1. *Tempo I.* 2.

dim.

accelerando

mf

3

p

dim.

11

cantabile

mf

cantabile

mf

cantabile

pp

3

3

3

First system of music on page 34. It includes vocal staves with lyrics and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand. Dynamics include *dim.* and *pizz.*

Second system of music on page 34. The vocal staves continue with lyrics. The piano accompaniment includes a section marked *cantabile* and *mf*. The piano part features a prominent arpeggiated figure in the right hand.

Third system of music on page 34. The vocal staves continue with lyrics. The piano accompaniment includes a section marked *dim.* and *f*. The piano part features a prominent arpeggiated figure in the right hand.

First system of music on page 19. It includes vocal staves with lyrics and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand. Dynamics include *p* and *mf*.

Second system of music on page 19. The vocal staves continue with lyrics. The piano accompaniment includes a section marked *do* and *f*. The piano part features a prominent arpeggiated figure in the right hand.

Third system of music on page 19. The vocal staves continue with lyrics. The piano accompaniment includes a section marked *ff* and *p*. The piano part features a prominent arpeggiated figure in the right hand.

Musical score for page 20, measures 2424-2429. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features various dynamics including *p* (piano), *fp* (fortissimo piano), *f* (forte), and *sf* (sforzando). The piano part includes complex arpeggiated figures and sustained chords. The string parts have melodic lines with some slurs and accents.

Musical score for page 33, measures 2430-2435. The score continues for the string quartet and piano. The key signature remains one flat. The time signature is 4/4. Dynamics include *f* (forte), *mf* (mezzo-forte), *arco* (arco), *pizz.* (pizzicato), and *mf arco*. The piano part features rapid arpeggiated passages and sustained chords. The string parts have melodic lines with some slurs and accents.

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The second system has two staves: a vocal staff and a piano accompaniment staff. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal parts enter with a melody in the first measure, marked with a piano (*p*) dynamic. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

Musical score for page 22, measures 1-4. The score is in 3/4 time with a key signature of two flats. It features vocal staves and a piano accompaniment. The piano part is marked *leggiere* and *pp*.

Musical score for page 22, measures 5-8. The piano accompaniment continues with a series of chords and arpeggios. The vocal staves show melodic lines with some rests.

Musical score for page 22, measures 9-12. The piano accompaniment features a sequence of chords, some marked *p* and *cresc*.

Musical score for page 31, measures 1-4. The score is in 3/4 time with a key signature of two sharps. It features vocal staves and a piano accompaniment. The piano part is marked *p* and *ff*.

Musical score for page 31, measures 5-8. The piano accompaniment continues with a series of chords and arpeggios. The vocal staves show melodic lines with some rests.

Musical score for page 31, measures 9-12. The piano accompaniment features a sequence of chords, some marked *f* and *cresc*.

Musical score for page 30, measures 1-8. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part has a melodic line in the right hand and a harmonic line in the left hand. Dynamics include piano (p) and piano-piano (pp).

Musical score for page 30, measures 9-16. The score continues with the vocal line and piano accompaniment. The piano part features more complex chordal textures and melodic runs. Dynamics include piano (p) and piano-piano (pp).

Musical score for page 30, measures 17-24. The score concludes with the vocal line and piano accompaniment. The piano part has a final melodic flourish. Dynamics include piano (p) and piano-piano (pp).

Musical score for page 23, measures 1-8. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part has a melodic line in the right hand and a harmonic line in the left hand. Dynamics include piano (p) and piano-piano (pp).

Musical score for page 23, measures 9-16. The score continues with the vocal line and piano accompaniment. The piano part features more complex chordal textures and melodic runs. Dynamics include piano (p) and piano-piano (pp).

Musical score for page 23, measures 17-24. The score concludes with the vocal line and piano accompaniment. The piano part has a final melodic flourish. Dynamics include piano (p) and piano-piano (pp).

24

p espressivo

di - mi - nu -

Tempo I.
f con passione

en - do

en - do

en - do

en - do

Tempo I.

f

2429

ff
f

dim.

dim.

2429

2429

2429

Musical score for page 50, featuring vocal and piano parts. The score includes various dynamics such as *dim.*, *mf*, *p*, *pp*, *poco*, *a*, *cresc.*, *f*, and *molto sentimento*. The lyrics include "scen - do" and "do". The piano part features complex chordal textures and arpeggiated figures.

Musical score for page 35, featuring vocal and piano parts. The score includes various dynamics such as *mf*, *p*, *f*, and *dim.*. The lyrics include "scen - do" and "do". The piano part features complex chordal textures and arpeggiated figures.

Musical score for page 36, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system includes vocal staves (Soprano, Alto, Tenor/Bass) and a piano accompaniment. The second system continues the vocal and piano parts. The third system shows the vocal parts continuing, with the piano part providing harmonic support. Dynamic markings include *pp* (pianissimo), *f* (forte), and *cresc.* (crescendo). The piano part features complex chordal textures and melodic lines.

Musical score for page 49, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system includes vocal staves (Soprano, Alto, Tenor/Bass) and a piano accompaniment. The second system continues the vocal and piano parts. The third system shows the vocal parts continuing, with the piano part providing harmonic support. Dynamic markings include *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). The piano part features complex chordal textures and melodic lines.

dim. p

f p

pp mf

f p

mf

pp pizz.

Measures 1-8 of the musical score on page 38. The key signature is G major (one sharp). The tempo is 3/4. The piano part features a melodic line in the right hand and a rhythmic bass line in the left hand. Dynamics include *mp* (mezzo-piano) and accents.

Measures 9-16 of the musical score on page 38. The key signature is G major (one sharp). The tempo is 3/4. The piano part features a melodic line in the right hand and a rhythmic bass line in the left hand. Dynamics include *f* (forte) and accents.

Measures 17-24 of the musical score on page 38. The key signature is G major (one sharp). The tempo is 3/4. The piano part features a melodic line in the right hand and a rhythmic bass line in the left hand. Dynamics include *p* (piano), *f* (forte), and *arco* markings.

Measures 1-8 of the musical score on page 47. The key signature is G major (one sharp). The tempo is 3/4. The piano part features a melodic line in the right hand and a rhythmic bass line in the left hand. Dynamics include *f* (forte) and accents.

Measures 9-16 of the musical score on page 47. The key signature is G major (one sharp). The tempo is 3/4. The piano part features a melodic line in the right hand and a rhythmic bass line in the left hand. Dynamics include *p* (piano), *f* (forte), and *crescendo* markings.

Measures 17-24 of the musical score on page 47. The key signature is G major (one sharp). The tempo is 3/4. The piano part features a melodic line in the right hand and a rhythmic bass line in the left hand. Dynamics include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *crescendo* markings.

III.

Andante con moto.

A musical score for the song 'The Rose Tree'. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the first Treble Clef staff. The lyrics are written below the staves.

The Rose Tree
The Rose Tree
The Rose Tree
The Rose Tree

Andante con moto.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is written in the bass staff. The melody includes a triplet of eighth notes and a half note. The accompaniment consists of chords and single notes. The score is for a piano and voice.

A musical score for the song 'The Rose Tree'. The score is written for two staves, likely representing a piano and a voice. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece begins with a treble clef and a key signature of one sharp. The melody features a series of eighth and sixteenth notes, with some rests. The accompaniment consists of chords and single notes. The piece ends with a double bar line and a final note on the upper staff.

33

Handwritten musical score for 'The Rose Tree'. The score is written on four staves (two treble and two bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The music features a melody in the upper staves and a bass line in the lower staves. The piece concludes with a double bar line and the word 'FINE' written below the final staff.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a prominent arpeggiated figure in the right hand, which is repeated throughout the piece. The melody is simple and catchy, with a clear refrain. The score is presented in a clean, professional layout with clear notation and a large, legible font for the lyrics.

Musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written for Soprano, Tenor, and Piano. The vocal parts (Soprano and Tenor) have lyrics "scen - do". The piano accompaniment includes dynamic markings such as *f* (forte) and *crescendo*. The score is presented in a standard musical notation format with staves and lyrics.

A musical score for the song 'The Rose Tree'. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 2/4. The music is in common time (C). The vocal parts enter with a melody of eighth and quarter notes. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents (^) and slurs. The piece concludes with a final chord and a fermata over the last note.

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and features a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is primarily in the treble clef, with a triplet of eighth notes in the first measure. The bass clef provides a simple accompaniment. The piece concludes with a final chord in the treble clef.

Musical score for page 41, measures 1-16. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) in the key of D major. The first system (measures 1-4) features a long, sweeping melodic line in the Violin I part, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The second system (measures 5-8) continues this melodic line, with a crescendo leading to a forte (*f*) dynamic. The third system (measures 9-12) shows a more active texture with various dynamics including *f*, *dim.*, and *p*. The fourth system (measures 13-16) concludes the page with a final melodic flourish in the Violin I part, marked with a forte (*f*) dynamic and a decrescendo (*dim.*).

Musical score for page 45, measures 1-16. The score is written for a string quartet in the key of D major. The first system (measures 1-4) features a long, sweeping melodic line in the Violin I part, starting with a piano (*p*) dynamic and ending with a piano (*p*) dynamic. The second system (measures 5-8) continues this melodic line, with a crescendo leading to a forte (*f*) dynamic. The third system (measures 9-12) shows a more active texture with various dynamics including *f*, *dim.*, and *p*. The fourth system (measures 13-16) concludes the page with a final melodic flourish in the Violin I part, marked with a forte (*f*) dynamic and a decrescendo (*dim.*).

Animato.
pizz.
pp pizz. cre scen

arco
ff arco
scen - do molto crescendo
scen - do molto crescendo
scen - do molto crescendo
do molto crescendo
ff

f 3 mf 3 p
f 3 mf 3 p
f 3 mf 3 p
f 3 mf 3 p

f p
f p
f p
f p

p ff p
p ff p
p ff p
p ff p

Musical score for page 12, measures 1-16. The score is written for four staves (two vocal staves and two piano staves). The key signature is two sharps (F# and C#), and the time signature is 4/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). The piano part includes a section with a *sf* (sforzando) marking.

Musical score for page 13, measures 1-16. The score continues from page 12. It includes vocal lines with lyrics: "poco ri - tard. e dim." and "Più tranquillo." The piano part features a section with a *pp* (pianissimo) marking. Dynamics include *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *espressivo* (expressive), and *dim.* (diminuendo). The piano part includes a section with a *sf* (sforzando) marking.

Musical score for page 62, featuring piano and violin parts. The score is written in G major and 4/4 time. The piano part includes a variety of chords and arpeggios, while the violin part features melodic lines with slurs and accents. Dynamics include *f*, *ff*, and *fz*.

Musical score for page 51, featuring piano and violin parts. The score is written in G major and 4/4 time. The piano part includes a variety of chords and arpeggios, while the violin part features melodic lines with slurs and accents. Dynamics include *cresc.*, *ff*, *ppp*, *espressivo*, *mf*, *p*, *pizz.*, *p cantabile*, and *pp*.

sempre pp

sempre pp

sempre pp

sempre pp

8va.....

Molto Adagio.

dim. e ritard.

dim. e ritard.

dim. e ritard.

dim. e ritard.

Molto Adagio.

dim. e ritard.

sempre pp

sempre pp

sempre pp

sempre pp

Molto Adagio.

dim. e ritard.

dim. e ritard.

dim. e ritard.

dim. e ritard.

Molto Adagio.

dim. e ritard.

Musical score for page 58, featuring piano and violin parts. The score includes various dynamics and markings:

- dim.* (diminuendo) in the first system.
- p* (piano) in the first system.
- espressivo* in the first system.
- espress.* (espressivo) in the second system.
- p* (piano) in the second system.
- espressivo* in the second system.
- cantabile* in the third system.
- mf* (mezzo-forte) in the third system.
- cantabile* in the third system.
- mf* (mezzo-forte) in the third system.
- f* (forte) in the fourth system.
- p* (piano) in the fourth system.
- f* (forte) in the fourth system.
- p* (piano) in the fourth system.
- mf cantabile* in the fourth system.
- mf cantabile* in the fourth system.
- espressivo* in the fifth system.
- p leggiero* (piano, leggiero) in the fifth system.

IV.

Musical score for page 55, featuring piano and violin parts. The score includes various dynamics and markings:

- Allegro molto.* in the first system.
- mf* (mezzo-forte) in the first system.
- Allegro molto.* in the second system.
- mf* (mezzo-forte) in the second system.
- Allegro molto.* in the third system.
- mf* (mezzo-forte) in the third system.
- Allegro molto.* in the fourth system.
- mf* (mezzo-forte) in the fourth system.
- mf risoluto* (mezzo-forte, risoluto) in the fifth system.
- p* (piano) in the fifth system.
- f* (forte) in the sixth system.
- mf* (mezzo-forte) in the sixth system.
- f* (forte) in the seventh system.
- mf* (mezzo-forte) in the seventh system.
- f* (forte) in the eighth system.
- mf* (mezzo-forte) in the eighth system.
- f* (forte) in the ninth system.
- mf* (mezzo-forte) in the ninth system.
- f* (forte) in the tenth system.
- mf* (mezzo-forte) in the tenth system.
- f* (forte) in the eleventh system.
- mf* (mezzo-forte) in the eleventh system.
- f* (forte) in the twelfth system.
- mf* (mezzo-forte) in the twelfth system.
- f* (forte) in the thirteenth system.
- mf* (mezzo-forte) in the thirteenth system.
- f* (forte) in the fourteenth system.
- mf* (mezzo-forte) in the fourteenth system.
- f* (forte) in the fifteenth system.
- mf* (mezzo-forte) in the fifteenth system.
- f* (forte) in the sixteenth system.
- mf* (mezzo-forte) in the sixteenth system.
- f* (forte) in the seventeenth system.
- mf* (mezzo-forte) in the seventeenth system.
- f* (forte) in the eighteenth system.
- mf* (mezzo-forte) in the eighteenth system.
- f* (forte) in the nineteenth system.
- mf* (mezzo-forte) in the nineteenth system.
- f* (forte) in the twentieth system.
- mf* (mezzo-forte) in the twentieth system.
- f* (forte) in the twenty-first system.
- mf* (mezzo-forte) in the twenty-first system.
- f* (forte) in the twenty-second system.
- mf* (mezzo-forte) in the twenty-second system.
- f* (forte) in the twenty-third system.
- mf* (mezzo-forte) in the twenty-third system.
- f* (forte) in the twenty-fourth system.
- mf* (mezzo-forte) in the twenty-fourth system.
- f* (forte) in the twenty-fifth system.
- mf* (mezzo-forte) in the twenty-fifth system.
- f* (forte) in the twenty-sixth system.
- mf* (mezzo-forte) in the twenty-sixth system.
- f* (forte) in the twenty-seventh system.
- mf* (mezzo-forte) in the twenty-seventh system.
- f* (forte) in the twenty-eighth system.
- mf* (mezzo-forte) in the twenty-eighth system.
- f* (forte) in the twenty-ninth system.
- mf* (mezzo-forte) in the twenty-ninth system.
- f* (forte) in the thirtieth system.
- mf* (mezzo-forte) in the thirtieth system.
- f* (forte) in the thirty-first system.
- mf* (mezzo-forte) in the thirty-first system.
- f* (forte) in the thirty-second system.
- mf* (mezzo-forte) in the thirty-second system.
- f* (forte) in the thirty-third system.
- mf* (mezzo-forte) in the thirty-third system.
- f* (forte) in the thirty-fourth system.
- mf* (mezzo-forte) in the thirty-fourth system.
- f* (forte) in the thirty-fifth system.
- mf* (mezzo-forte) in the thirty-fifth system.
- f* (forte) in the thirty-sixth system.
- mf* (mezzo-forte) in the thirty-sixth system.
- f* (forte) in the thirty-seventh system.
- mf* (mezzo-forte) in the thirty-seventh system.
- f* (forte) in the thirty-eighth system.
- mf* (mezzo-forte) in the thirty-eighth system.
- f* (forte) in the thirty-ninth system.
- mf* (mezzo-forte) in the thirty-ninth system.
- f* (forte) in the fortieth system.
- mf* (mezzo-forte) in the fortieth system.
- f* (forte) in the forty-first system.
- mf* (mezzo-forte) in the forty-first system.
- f* (forte) in the forty-second system.
- mf* (mezzo-forte) in the forty-second system.
- f* (forte) in the forty-third system.
- mf* (mezzo-forte) in the forty-third system.
- f* (forte) in the forty-fourth system.
- mf* (mezzo-forte) in the forty-fourth system.
- f* (forte) in the forty-fifth system.
- mf* (mezzo-forte) in the forty-fifth system.
- f* (forte) in the forty-sixth system.
- mf* (mezzo-forte) in the forty-sixth system.
- f* (forte) in the forty-seventh system.
- mf* (mezzo-forte) in the forty-seventh system.
- f* (forte) in the forty-eighth system.
- mf* (mezzo-forte) in the forty-eighth system.
- f* (forte) in the forty-ninth system.
- mf* (mezzo-forte) in the forty-ninth system.
- f* (forte) in the fiftieth system.
- mf* (mezzo-forte) in the fiftieth system.
- f* (forte) in the fifty-first system.
- mf* (mezzo-forte) in the fifty-first system.
- f* (forte) in the fifty-second system.
- mf* (mezzo-forte) in the fifty-second system.
- f* (forte) in the fifty-third system.
- mf* (mezzo-forte) in the fifty-third system.
- f* (forte) in the fifty-fourth system.
- mf* (mezzo-forte) in the fifty-fourth system.
- f* (forte) in the fifty-fifth system.
- mf* (mezzo-forte) in the fifty-fifth system.
- f* (forte) in the fifty-sixth system.
- mf* (mezzo-forte) in the fifty-sixth system.
- f* (forte) in the fifty-seventh system.
- mf* (mezzo-forte) in the fifty-seventh system.
- f* (forte) in the fifty-eighth system.
- mf* (mezzo-forte) in the fifty-eighth system.
- f* (forte) in the fifty-ninth system.
- mf* (mezzo-forte) in the fifty-ninth system.
- f* (forte) in the sixtieth system.
- mf* (mezzo-forte) in the sixtieth system.
- f* (forte) in the sixty-first system.
- mf* (mezzo-forte) in the sixty-first system.
- f* (forte) in the sixty-second system.
- mf* (mezzo-forte) in the sixty-second system.
- f* (forte) in the sixty-third system.
- mf* (mezzo-forte) in the sixty-third system.
- f* (forte) in the sixty-fourth system.
- mf* (mezzo-forte) in the sixty-fourth system.
- f* (forte) in the sixty-fifth system.
- mf* (mezzo-forte) in the sixty-fifth system.
- f* (forte) in the sixty-sixth system.
- mf* (mezzo-forte) in the sixty-sixth system.
- f* (forte) in the sixty-seventh system.
- mf* (mezzo-forte) in the sixty-seventh system.
- f* (forte) in the sixty-eighth system.
- mf* (mezzo-forte) in the sixty-eighth system.
- f* (forte) in the sixty-ninth system.
- mf* (mezzo-forte) in the sixty-ninth system.
- f* (forte) in the seventieth system.
- mf* (mezzo-forte) in the seventieth system.
- f* (forte) in the seventy-first system.
- mf* (mezzo-forte) in the seventy-first system.
- f* (forte) in the seventy-second system.
- mf* (mezzo-forte) in the seventy-second system.
- f* (forte) in the seventy-third system.
- mf* (mezzo-forte) in the seventy-third system.
- f* (forte) in the seventy-fourth system.
- mf* (mezzo-forte) in the seventy-fourth system.
- f* (forte) in the seventy-fifth system.
- mf* (mezzo-forte) in the seventy-fifth system.
- f* (forte) in the seventy-sixth system.
- mf* (mezzo-forte) in the seventy-sixth system.
- f* (forte) in the seventy-seventh system.
- mf* (mezzo-forte) in the seventy-seventh system.
- f* (forte) in the seventy-eighth system.
- mf* (mezzo-forte) in the seventy-eighth system.
- f* (forte) in the seventy-ninth system.
- mf* (mezzo-forte) in the seventy-ninth system.
- f* (forte) in the eightieth system.
- mf* (mezzo-forte) in the eightieth system.
- f* (forte) in the eighty-first system.
- mf* (mezzo-forte) in the eighty-first system.
- f* (forte) in the eighty-second system.
- mf* (mezzo-forte) in the eighty-second system.
- f* (forte) in the eighty-third system.
- mf* (mezzo-forte) in the eighty-third system.
- f* (forte) in the eighty-fourth system.
- mf* (mezzo-forte) in the eighty-fourth system.
- f* (forte) in the eighty-fifth system.
- mf* (mezzo-forte) in the eighty-fifth system.
- f* (forte) in the eighty-sixth system.
- mf* (mezzo-forte) in the eighty-sixth system.
- f* (forte) in the eighty-seventh system.
- mf* (mezzo-forte) in the eighty-seventh system.
- f* (forte) in the eighty-eighth system.
- mf* (mezzo-forte) in the eighty-eighth system.
- f* (forte) in the eighty-ninth system.
- mf* (mezzo-forte) in the eighty-ninth system.
- f* (forte) in the ninetieth system.
- mf* (mezzo-forte) in the ninetieth system.
- f* (forte) in the hundredth system.
- mf* (mezzo-forte) in the hundredth system.

A musical score for the song 'The Rose Tree'. The score is written for four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The key signature is one sharp (F#), and the time signature is 2/4. The vocal parts enter with a melody in the first measure, followed by a rest in the second measure. The piano accompaniment enters in the third measure with a chordal texture. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The piano part features a series of chords and arpeggios in the right hand, and a simpler bass line in the left hand. The overall style is that of a 19th-century musical score.

The musical score for 'The Rose Tree' is presented in a five-staff format. The first four staves represent the vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The fifth staff is a grand staff for piano accompaniment, consisting of a right-hand treble staff and a left-hand bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte), *p* (piano), and *dim.* (diminuendo). The lyrics are written below the vocal staves, with the Soprano part starting with 'The rose tree, the rose tree' and the other parts providing harmonic support.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts enter with a melody in the first measure, followed by a rest in the second measure, and then continue with a series of eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines. The second system continues the vocal melody and piano accompaniment, with the vocal parts ending on a final note in the last measure. The piano accompaniment features a prominent eighth-note pattern in the right hand and a more active bass line in the left hand. The score is written in a clear, legible style with standard musical notation.

[illegible]

The musical score for 'The Rose Tree' is presented in a standard Western musical notation format. It consists of five staves. The first four staves are for individual instruments: Treble Clef (Soprano), Treble Clef (Alto), Bass Clef (Tenor), and Bass Clef (Bass). The fifth staff is a grand staff for the piano, with a Treble Clef for the right hand and a Bass Clef for the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The tempo/mood marking *marcato* is also present. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

Musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written for voice and piano. The vocal part (Soprano) and the piano part (Right Hand) both feature the lyrics "cre - scen - do". The piano part also includes the instruction "più tranquillo". The score is in 2/4 time and G major. The vocal part is marked *ff* (fortissimo) and the piano part is marked *ff* (fortissimo). The piano part also includes the instruction "più tranquillo". The score is written for voice and piano. The vocal part (Soprano) and the piano part (Right Hand) both feature the lyrics "cre - scen - do". The piano part also includes the instruction "più tranquillo". The score is in 2/4 time and G major. The vocal part is marked *ff* (fortissimo) and the piano part is marked *ff* (fortissimo). The piano part also includes the instruction "più tranquillo".

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84

mf

cantabile

f

espressivo

p

f

dim.

pp

mf *risoluto*

Adagio.

mp espress. *pp* *ppp*

Adagio.

mp espress. *pp* *ppp*

Ped.

Tempo I.

p *mf* *f*

Ped.

Tempo I.

f *cre* *scen* *do*

ff

Ped.

ff

Ped.

mf *f*

p

mf *f*

p

mf *f*

p

mf *f*

p

mf *f*

p

Musical score for page 66, featuring vocal and piano parts in G major and 4/4 time. The score consists of four systems. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. Dynamics include *f*, *dim.*, and *p*. The piano part features a prominent left-hand accompaniment with chords and moving lines.

Musical score for page 71, continuing the piece from page 66. The score consists of four systems. The vocal parts and piano accompaniment are shown. Dynamics include *f*, *ff*, *mf*, *pp*, and *dim.*. The piano part continues with complex chordal textures and melodic lines.

ff

ff marcato

ff

sempre ff

ff

f

f

ff

mf

f

più tranquillo

dim.

p

più tranquillo

dim.

p

più tranquillo

dim.

p

più tranquillo

dim.

p

This page of musical notation is for a piano piece, featuring a vocal line and piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mp', 'mf', 'f', 'p', 'cantabile', 'espressivo', and 'p leggiero'. The piece is in the key of D major (indicated by two sharps) and 4/4 time. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The music is characterized by a mix of melodic lines and harmonic textures, with dynamic contrasts and expressive markings.

Musical score for "The Rose Tree" by Franz Schubert, Op. 149, No. 3. The score is in G major, 3/4 time, and consists of 16 measures. It features a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part includes a prominent eighth-note pattern in the right hand and a bass line in the left hand. The score includes dynamic markings such as "f" (forte), "p" (piano), and "ff" (fortissimo), as well as tempo markings like "a tempo" and "stringendo". The piece concludes with a final chord in the piano and a fermata on the vocal line.

QUINTETT.

Violino I.

I.

C. Davidoff, Op. 40.

Allegro.

Musical score for Violino I, Quintett, Op. 40 by C. Davidoff. The score is in G major, 2/4 time, and consists of 24 measures. It features various dynamics (f, ff, p, cantabile) and articulations (accents, slurs). The piece concludes with a "Più tranquillo, acceler. Tempo I." section.

2429

2429

Violino I.

Musical score for Violino I, page 10. The score consists of 14 staves of music in G major. It features various dynamics including *f*, *ff*, *mf*, and *cantabile*. There are also performance markings like *espress.* and *prie.*. The music includes complex passages with slurs and fingering numbers.

Violino I.

Musical score for Violino I, page 3. The score consists of 14 staves of music in G major. It features various dynamics including *ff*, *f*, *mf*, and *pp*. There are also performance markings like *Tempo I.* and *con passione*. The music includes complex passages with slurs and fingering numbers.

Violino I.

II.

Allegretto.

pizz.

Violino I. II. Allegretto. pizz. p arco p cresc. do f p 3 4 1 p ff p 1 2 ff 1 pizz. sf pp

Violino I.

Violino I. risoluto f 1 p ff cresc. do più tranquillo ff 3 p mf cantabile 1 5 f ff ff sempre ff 3 p ff

Violino I.

mf *cresc.* *f* *molto sentimento* *ff* *cresc.* *ppp* *ppp* *pizz.* *p* *arco* *p* *espress.* *f* *dim.* *p* *pp* *espressivo ma piano.* *sempre pp* *dim. e rit.* **Molto Adagio.**

IV.

Allegro molto. *Pfte.* *mf* *f* *mf*

Violino I.

poco ritard. *a tempo* *mp* *arco* *mf* *pizz.* *p* *dim.* *1* *14* *Pfte. 15* *16* *arco* *mf* *sf* *p* *1* *sf* *p* *1* *dim.* *f* *espressivo* *mf* *p* *pizz.* *pp* *2*

Violino I.

Violino I musical score, measures 1-16. The score is in G major (one sharp) and 3/4 time. It begins with a piano (p) dynamic and an arco instruction. The melody is characterized by rapid sixteenth-note passages. Measure 12 includes a piano forte (pfc.) marking and a tempo change to 'Piu tranquillo.' with a 'poco ritard. e dim.' instruction. The score concludes with a 'dim.' (diminuendo) instruction.

Violino I.

Violino I musical score, measures 17-32. The score continues in G major and 3/4 time. It features a variety of dynamics including piano (p), piano piano (pp), piano forte (f), and fortissimo (ff). The tempo is marked 'Animato.' and 'Vivace.' with 'pizz.' (pizzicato) instructions. Measure 17 includes a 'cre - - scen - - do' instruction. Measure 20 includes a 'molto cresc.' instruction. Measure 24 includes a 'Vivace. pizz.' instruction. Measure 28 includes a 'III.' section marker. Measure 30 includes an 'Andante con moto.' instruction. Measure 31 includes a 'pfc.' marking and a 'pespress.' instruction. The score concludes with a 'dim.' (diminuendo) instruction.

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163S		Score		2.30
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136S		Score		1.75
137		C		5444
137S		Score		1.45
103	RAFF	c 192/1		7666
167	RHEINBERGER	F 147		5444
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127S		Score		1.90
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QUINTETT.

Violino II.

I.

C. Davidoff, Op. 40.

Allegro.

Piu tranquillo. accelerando Tempo I.

[illegible]

This page contains the musical score for measures 1 through 12. The score is written for Violin I and Viola. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked *Adagio*. The score includes various dynamic markings such as *ff*, *mf*, *mp*, *p*, *f*, *dim.*, *stringendo*, and *a tempo*. The Violin I part features a melodic line with a trill in measure 10. The Viola part provides a harmonic accompaniment. The score is divided into two systems, with measures 1-6 on the first system and measures 7-12 on the second system.

Violino II.

1 1 2 1
f *p* *f*
ff *fz*
ff *sempre ff*
f *mf* *dim.* *p* *espress.*
mf *f* *p* *1* *7*
pffe *mf* *f*
mf
f
p *2*
1 *mf*
cre *scen* *do*

Violino II.

mf *f*
ff *fp* *p*
f *p* *f* *p* *4*
p *f* *2* *p* *cre* *scen*
do *f* *ff*
p *p più tranquillo*
pp
di - mi - nu -
en - do *Tempo I. con passione* *3* *f* *mf* *cre*
scen - do *ff* *fff* *ff* *dim.* *f*
1 *p* *f*

Violino II.

II.

Allegretto.
pizz

p

arco
p

cre - scen - - do *f*

p

3
p

4
p

ff

1
p

2
f

1 pizz.
pp

Violino II.

IV.

Allegro molto.

Pfte. *mf*

f

mf

f

f

2
p

f

1
ff

mf

cre -

più tranquillo *dim.* *3*

scen - - do *ff* *1* *p*

espress. *3*

mf cantabile *f* *pp* *ff*

5
p

f

ff

ff sempre ff

4
ff

f *p*

2429

2129

Violino II.

2 pizz. *ppp*

2 1 arco *p*

2 *f*

3 *f*

3 *p*

3 *p*

4 *f*

4 *ff*

1 *f*

2 *f*

2 *ff*

16 *ritard.* **Più tranquillo.** *Viol. I.*

6 7 8 *p*

2 *dim.* *pp*

3

Violino II.

Animato. pizz. *molto cresc.* arco *ff*

ppp *cre - scen - do*

1 *f*

1 *mf*

1 *p*

2 *pp* pizz.

Vivace. 1 1

III.

Andante con moto. *espressivo*

pp

Viol. I. 12 *p* *f*

dim. *p* *f*

3 *pp*

1 *mf* *pp*

3

cre - scen - do

2 *dim.*

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126S		Score		0.95
162		2VnVa/Vc	E flat 36/1	444
162S		Score		1.15
106	ORELLANA	c		555
121	PLEYEL	2VnVc	D 41/4	433
121S		Score		1.30
130			F 41/5	444
130S		Score		0.95
157	REINECKE	c 249		666
146	SHIELD	3 Trios (1796)		566
146S		Score		2.60
QUARTETS (2VnVaVc)				
113	ARENSKY	a 35a		7777
101	BAZZINI	d 75		5555
101S		Score		1.65
161		c 80		5555
161S		Score		2.75
114	COLERIDGE-TAYLOR	Fantasia Op.5		6666
139	FIBICH	G 8		5555
115	GADE	D 63		6555
115S		Score		2.45
135	GODARD	A 27		6555
158	GRIEG	F (Unfinished)		7666
158S		Score		2.55
133	HAYDN	E flat 1/2		3222
134		d 42		3222
143	HAYDN/ HOFFSTETTER	F 3/5		3222
166	HERMANN	e 8		4444
164	HERZOGENBERG	G 42/3		5555
110	HURLSTONE	Fantasia		5555
107	JANSA	C 51/1		4444
107S		Score		1.70
140	KIRCHNER	7 Miniatures (Score & Parts)		3333
116	KROMMER	C 72/1		7333
116S		Score		1.35
128		A flat 72/3		7444
128S		Score		2.35
129		F 85/1		7555
129S		Score		2.10
117	Ignaz LACHNER	G 104		4333
118		a 105		3222
132		B flat Op.posth		3333
159	MOZART	Six early quartets (K.168 - K.173)		5333
160		Volume 1		5333
142	ONSLOW	g 9/1		6555
142S		Score		2.20
153		e 21/2		6555
153S		Score		1.80
163		e 36/1		7555
163S		Score		2.25
136	OUSELEY	d		5444
136S		Score		2.30
137		C		5444
137S		Score		1.75
103	RAFF	c 192/1		7666
167	RHEINBERGER	F 147		5444
144	RODE	G 18		6336
144S		Score		1.90

122	RUBINSTEIN	G 17/1	4444	2.40
123		c 17/2	5444	2.10
124S		Score of both		1.05
145	SHIELD	3 Quartets	4444	2.60
145S		Score		2.20
119	SPOHR	g 4/2	6444	1.60
120		c 45/2	7444	2.60
147		a 74/1	7555	2.80
148		B flat 74/2	7556	2.75
156		d 74/3	6555	2.90
165	STANFORD	G 44	7666	2.85
111	SVENDSEN	a Op.1	7777	3.10
112	SWAN HENNESSY	Suite Op.46	5533	1.70
102	VANHAL	E flat (1786)	6644	2.35
102S		Score		1.55
127		A (1785)	7444	2.35
127S		Score		1.90
104	VOLKMANN	c 35	7777	3.00
108		g 14	7666	2.90
108S		Score		2.15
109		G 34	8666	3.10

QUINTETS (2Vn2VaVc unless specified)

150	ONSLOW	2VnVaVcVc/Db	a 58	65564	3.20
150S		Score			3.65
151		2VnVaVc/VaVc/Db	d 24	64464	3.00
152		2VnVaVc/VaVc/Db	C 25	54454	3.20
152S		Score			2.85
138	RHEINBERGER	a 82	54444		3.30
138S		Score			3.50
105	STANFORD	F 35	87767		3.90
141	VEIT	A 29	65555		3.30

SEXTETS (2Vn2Va2Vc)

131	WILM	b 27	644444	4.30
131S		Score		1.10

OCTETS (2x2VnVaVc)

149	SPOHR	e 87	86665444	5.85
149S		Score		3.40

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QUINTETT.

Viola.

I.

C. Davidoff, Op.40.

Allegro.

f *ff* *p* *mf* *acc.* *Tempo I.* *più tranquillo*

2429

2429

Viola.

f *f* *p* *Pfte.* *mf* *f* *mf* *f* *f* *p* *marcato* *ff* *ff* *f* *più tranquillo* *cre - - - scen - do* *ff* *p* *dim.* *f* *f cantabile*

Viola.

ff *f* *p* *Violine.* *f* *p* *cre - - - scen - do* *ff* *pp più tranquillo* *pp* *di - mi - nu - en - do* *Tempo I.* *f con passione* *mf* *cre -* *scen - do* *ff* *fff* *ff* *dim.* *f*

II.

Allegretto.

pizz.

p

2 arco

*f**f**p**p**p**ff**ff*

pizz.

*pp**poco rit.**a tempo**mp*

Viola.

*cantabile**p**f**mf**f**f**f**f**f**ff**ff**sempre**ff**f**p**f**p**f**f**f**ff**f**ff**sempre ff**f**mf**dim.**p*

Viola.

espress. *f* *dim.* *p* *pp* *ppp* *sempre pp* *Molto Adagio.* *dim. e ritard.*

IV.

Allegro molto.

pte. *mf* *f* *ff* *marcato* *cre-scen-do* *più tranquillo* *ff* *p* *dim.*

Viola.

arco *mf* *p* *dim.* *pte.* *mf* *sfz* *p* *dim.* *pizz.* *arco* *p*

Viola.

crescendo *f* *p* *p* *p* *f* *ff* *p* *ff* *sf* *dim.* *pp* *Animato.* *pizz.* *arco* *pp* *cre* *scen* *do* *molto crescendo* *ff* *pizz.* *f* *mf* *p* *ff* *pp* *Vivace.* *1* *1* *1* *1*

Viola.

III.

Andante con moto. *pp* *p* *f* *dim.* *p* *pp* *pp* *mf* *cresc.* *dim.* *p* *poco* *f molto sentimento* *poco* *cre* *scen* *do* *f* *cresc.* *ff* *cresc.* *espressivo* *mf* *cresc.* *p* *pizz.* *arco* *espressivo* *p* *1*

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1

MM	Composer	Key & Op.No.	Grade	Price £
DUOS (VnVc)				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
TRIOS (VnVaVc unless specified)				
125	BRUNI	2VnVa	B flat 4/1	444 1.15
125S		Score		0.95
126		2VnVa/Vc	C 36/6	443 1.55
126S		Score		0.95
162		2VnVa/Vc	E flat 36/1	444 1.15
162S		Score		1.05
106	ORELLANA		c	555 1.15
121	PLEYEL	2VnVc	D 41/4	433 1.30
121S		Score		0.95
130			F 41/5	444 1.15
130S		Score		0.95
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146S		Score		2.20
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101	BAZZINI	d 75	5555	2.20
101S		Score		1.65
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161S		Score		2.35
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139	FIBICH	G 8	5555	2.35
115	GADE	D 63	6555	2.45
115S		Score		0.90
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158	GRIEG	F (Unfinished)	7666	2.55
158S		Score		2.40
133	HAYDN	E flat 1/2	3222	0.80
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143	HAYDN/ HOFFSTETTER	F 3/5	3222	0.95
166	HERMANN	e 8	4444	2.45
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142S		Score		1.80
153		e 21/2	6555	2.25
153S		Score		2.35
163		e 36/1	7555	2.40
163S		Score		2.30
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137		C	5444	1.55
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103	RAFF	c 192/1	7666	3.55
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109		G 34	8666	3.10

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QUINTETT.

Violoncello.

I.

C. Davidoff, Op. 40.

Allegro.

Violinen.

6

Viol. II.

8

Tempo I.

più tranquillo. acceler.

Violoncello.

Vivace.

cantabile

cantabile

mf *f*

f *cre - scen - do ff* *Tempo I.*

pespress. *mp* *mf accelerando* *f*

fz fz ff *f* *f*

p *f* *ff* *fz*

fz *p* *cantabile*

mf *f*

Violoncello.

a tempo

f *p f* *stringendo* *f* *f*

f *ff*

ff *ffz* *ff*

ff

fz fz fz

mf *p*

dim. *pp* *1*

Tempo I.

pp *ppp* *ppp* *p*

mf *f* *ff*

Violoncello.

Violoncello score for page 10, measures 1-16. The score is in G major and 2/4 time. It features a variety of dynamics including *f*, *mf*, *p*, *ff*, and *cresc.* (crescendo). The music includes melodic lines, arpeggiated figures, and a section with lyrics "scen - do" and "più tranquillo".

Violoncello.

Violoncello score for page 3, measures 17-32. The score continues in G major and 2/4 time. It includes dynamics such as *ff*, *p*, *f*, and *pp*. There are sections with lyrics "di - mi - nu - en - do" and "f compassione". The tempo changes to "Tempo I." at measure 28.

Violoncello.

II.

Allegretto.
pizz.

Violoncello score, page 4. The score is in 3/8 time, key of D major. It features various dynamics including *p*, *f*, *ff*, and *pp*, and articulations like *pizz.* and *arco*. The piece concludes with a tempo change to *a tempo*.

Violoncello.

Violoncello score, page 9. The score continues from page 4, featuring dynamics like *mf*, *cantabile*, *f*, *p*, *ff*, and *espress.* It includes a section marked *sempre ff* and ends with a decrescendo.

Violoncello.

p *pp* *f* *dim.* *p* *pp* *sempre pp* *Molto Adagio.* *dim. erit.*

IV.

Allegro molto.

mf *f* *dim.* *p* *f* *ff* *mf* *più tranquillo* *ff* *p* *dim.*

Violoncello.

arco *mf* *pizz.* *p* *dim.* *14* *15* *16* *arco* *mf* *1* *2* *3* *dim.* *cresc.* *f* *espressivo* *mf* *p* *3* *2* *pizz.* *pp* *2* *arco* *p* *1* *1* *crescendo* *2* *5*

Violoncello.

p

3

p

f

2

p

ff

p

2

1

f

2

f

16 rit.

ff

Più tranquillo.

4

p

espressivo

dim.

pp

Animato.

pizz.

pp

cre - - - scen - do

arco.

molto crescendo

ff

f

mf

1

pizz.

p

pp

Vivace.

1

1

Violoncello.

III.

Andante con moto.

7

p

10

mf

f

dim.

p

1

pp

mf

pp

11

Viol. I

f

cresc.

dim.

p

poco a poco

cre - - - do

scen - - - do

molto sentimento

f

cresc.

ff

6

Viola

cantabile

mf

3

4

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für

Pianoforte,
zwei Violinen, Viola und Violoncell

componirt

von

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componirt

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